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JUNE, 1927

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Gothic Architecture in England

By Mary F. Nixon-Roulet

IRMLY planted as Norman architecture seemed in England, by the last of the Twelfth Century the pointed arch had superseded the Romanesque, flying buttresses were developed, the light Gothic pier had supplanted the heavy Romanesque one, and by the early part of the Thirteenth Century the Gothic manner was fully matured, firmly established in the British Isles.

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feature of English Gothic churches, wherein they
tly from the French, was the length, which was
ess of the breadth. Ancient temples were con-
a proportional basis, the length being twice that
Continental architecture multiplied the width by
length, but English architects made their churches
width. We find this in the cathedral of Norwich,
of Winchester and Canterbury are seven to one,
h and Ely being six to one, counting the apse.

The plan of the cathedral of Salisbury, building from 1220 to 1228, is purely English and hence especially interesting to students of English ecclesiastical art. It is the distinct outgrowth of the early English tendencies, for two centuries previous having a square apsidal eastern end, and square chapels, a manner so fully established that thereafter the old Norman churches were remodelled upon the lines found at Salisbury. This cathedral evidences what the English architect of that

day deemed perfection in a cathedral, set as it is midst "green fields and pastures new," spacious, unhampered by aught that had gone before, uniform in style, exquisite in detail.

There is a certain charm about cathedrals which have grown through centuries, added to at the will of the builders, picturesque, unusual, the outgrowth of the passing conditions of the years; but in the cathedral of Salisbury we have a perfected whole, sprung from a single plan, homogeneous of design.

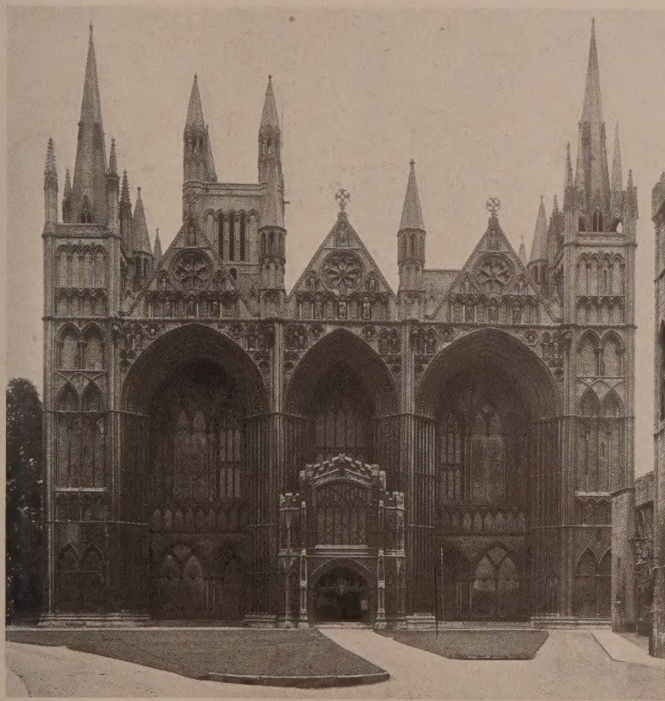
One cannot praise too highly the quiet tranquility of Salisbury close and its unworldliness, and if Durham cathedral seems "the petrified impersonation of the Church militant, Salisbury is the very type and picture of the church of the Prince of Peace."

The cathedral was designed by Elias de Dereham and was in building from 1220 to 1256. In dimensions 450 by 78 feet. The exterior of Salisbury has one disappointing feature. What

to a French church is the crown of glory—its slender, tapering spire—seems incongruous in this English cathedral, not hedged about with houses and the hum of busy industries, but "set in broad spaces of green meadows enshrined in space and sun and stillness, comfort, rest and beauty."

The spire was added two hundred years after the church was built, and it does not belong, it detracts from the outline, while the square towers of York and Westminster seem the logical crowning of the Lancet type.

The plan of Salisbury is the perfect English plan; the exterior has its limitations, when one looks upon it as a great Gothic creation, for the French cathedrals are so completely in the mind's eye, that when viewing Gothic, one looks for



Peterborough Cathedral

the aspiration of Amiens or Chartres, missing those lines of upspringing which inspire the lofty raising of thoughts heavenward.

The western facade of Salisbury is poorly designed; there is a hint of Italian in its diversified front, but in criticizing the facade one must take into consideration that it was originally intended to be not, as critics would have us believe—a sham (because it protrudes beyond the sides of the church aisle and nave), but a screen, upon which was to be read the story of the church, displaying statues of its benefactors, and the saints and heroes it revered.

About the complete design of the building there is a strength and beauty very attractive and entirely English. It is forceful, dignified, noble; it is simple, full of repose; its tall lancet windows lend dignity to the walls, its lack of decoration gives no hint of artistic paucity, it rather enhances the elegance of line.

In the interior of Salisbury one feels the sense of loss which pervades all churches where the Real Presence is not revered. The vandals of the so-called Reformation destroyed much beside the living sense of God's Presence within these walls, and Wyatt, in the Eighteenth Century all but completed the hideous spoliation. He destroyed the magnificent mediaeval glass, pitching wagon loads of it into a ditch, replacing it with cold white window panes to glare down upon the demolished statues of dismantled tombs. One breathes a prayer of thankfulness, however, that he deigned to leave the beautiful sepulchre of Bishop Roger, and the one where rests "Sidney's Sister, Pembroke's Mother."

The vistas seen through the clustering columns and the arches of Purbeck marble, however, are exquisitely beautiful and we recall the lines written of this cathedral:

*"As many days as in one
year there be*

*So many windows in this church we see;
As many marble pillars here appear
As there are hours throughout the fleeting year;
As many gates as moons one year doth view—
Strange tale to tell! Yet not more strange than true."*

A charming thing about the interior is the vista through which one sees the Lady Chapel, as if it were a church within a church, and the chapel itself is one of the loveliest in all England. There ever clings to it, in more than name even, the delicate aroma of Virginity and sainthood, and one feels the spirit of the lovely lines of Lionel Johnson—

*"Although the world Autumnal be and pale,
Still in their golden vesture the old saints prevail,
Alone with Christ, desolate else, left by mankind."*

The plan of Salisbury was so entirely recognized as the best English design that most of the Norman cathedrals were rebuilt upon the English Gothic plan, and among these the cathedral of Winchester is one of the most beautiful.

It is the longest church in Europe, built upon the site of the early church of King Lucius the Briton, which was destroyed by the Romans, rebuilt and made a Temple to Dagon by the

Saxon Pagans, and finally consecrated a Christian. Pope Honorius' envoy, Birenus, who was assisted of Northumbria, the friend of St. Cuthbert. The called St. Swithin's Abbey, but renamed later, that of Sts. Peter and Paul. Remodelled by the great Wykeham and added to by Alan of Walsingham, in the years rolled by, the early Norman melted in English Gothic.

The chapel of the Holy Sepulchre of Winchester be the earliest Gothic work in the cathedral, and the retro-choir, was built by Bishop Godfrey de Lucy.

The choir stalls are of unusual beauty, the carving and graceful, the leaves, vines and tendrils the living and, nestled among them, the most delightful sportively alive, so it would seem, at least, so nature.

Saving perhaps, a glimpse at Gloucester, the Winchester gives us the first appearance of the Per-

style, and, over the Norman solid and wall is the Gothic touch. The nave is "transept" Norman in color, a Perpendicular.

The Gothic withdrew the wall stones on with painstaking placing them carved with lar mouldings.

The tiny Norman windows were replaced by lancet ones set signs of tracery, the flat was raised to vaulting which the original ordered by Perpendicular capitals, the aisles and co-vaulting being most remarkable England.

Even such are perpetually using the French styles to the ment of the la fail to concede priority of Englishing over the. The English knew their. They never a greater vault could carry

"always worked within their strength and thus of power of subordinating construction necessities to tectural beauty."

The most remarkable vaults are those where fan used, a vaulting so delicately intricate and yet so tiful, so exquisite and so artistic that one feast upon the whole, without attempting to distinguish by which was attained the perfect end. The v retro-choir of Peterborough cathedral, that of H chapel at Westminster and the cloister of Gloucester amplexes of the more elaborate forms of the style.

The cathedral of St. Peter at York, popularly called Minster, is English Gothic from Lancet to Perpendicular.

Little remains of the early church, nothing at all the individuality of the pure English Gothic, and tatisfying. The builders of York Minster must almost unlimited wealth at their disposal. The c an early shrine of St. William, who died in 1154 canonized in 1227, about which time the building menced. Possibly the fact that the beloved saint onized may have affected the local alms, and been for the gigantic scale on which the church was built



Westminister Abbey

the building of the church rambled on in variety. The northern transept is noted for a simple aisle the southern transept has the finest view of any the cathedral. The triforium of York is the best of the English Isles, with "two pairs of acute lancets below two acute lancet arches, which again are set under a semicircular arch, almost semicircular."

In the building of the triforium at York the use of the English cathedrals began to die out, until after it was scarcely built at all.

York Minster is vast and high, the broadest of all, and it is not long enough for its height and the piers are too widely spaced and there are but three which makes the nave look shorter than it really is. There are some things to be criticized about York Minster, one can fail to be impressed with the nobility of the front, and the stately beauty of its outlines. Concomitantly as the finest cathedral in England the main body of careful study. It rises in charming stages of gable above the magnificent window over the west door, the window "an unrivalled specimen of the leafy style which marked the style of the middle of the Fourteenth century." The recessed portal has lovely carving and green abutments which flank the two square towers of the west facade—towers of noble severity.

as to be anywhere the effect, soft as they are exquisite carvings and pinnacles. Lancet type,

glory pours heaven's in-

within the stone the great falls proud but-

on writer on the has said it imparts a building but vision there he reasoned as an un-

Gothic architecture is founded upon reasoned basis, it can be no superb superstructure without the elements being preserved, we see from the noble raising of British towers to heaven, not in aspiring idealism of tapering towers, the substantial, stable qualities of the Gothic character.

The cathedral of Peterborough is usually considered an example of Norman English architecture, yet its western front is of the glow of the Lancet period and is esteemed by many as the finest example of a Gothic facade in all England.

The facade is worthy of the most careful study as, not only for its architectural beauty, but for its construction, it is the most remarkable in all England. A cursory study lays its beauty, careful study reveals the reason for the cunning devices to overcome structural difficulties and lend coherence to the whole are wonderful and

it seems more like a portico or an Italian piazza, and the problem of its architect (probably it was designed by John de Cella who made the charming drawing of the west front of St. Albans), was the safety of the arches, lest they spread and endanger the entire structure. To insure their safety, towers flank the North and South and spires were added to the towers in a somewhat English, but withal attractive manner. Another threat was that the great piers might be thrust outward by the weight of the arches, and to prevent this catastrophe, the architect

designed two towers over the western bay of each nave, one higher than the other, the lower one containing the bell.

Studying the facade we wonder at first that the central arch is narrower than the other two, but this was because the central gable was the termination of the roof of the nave and the side gables were designed to span the space from the nave to the side of the facade. The difficulties presented by the central gable being smaller and lower than the others—the appearance of which would have ruined the effect of the entire facade—was obviated by making the gable spring from a higher level than those at the sides, and the addition of two splendid piers give it breadth and dignity. The portal and the ornamentation over the central arch, carries out the appearance of breadth in the upper towered gable in a uniquely clever way, while the Thirteenth Century *nebula* and billet ornaments, the round headed trefoils, the delightfully niched statues, the finely traceried window niches all unite in causing this, the western front of Peterborough to be justly considered "the most perfectly original and successful facade in either the English or the Continental Gothic."

He who once said, "An arch never sleeps," must have seen the great aisles of the cathedral of Canterbury, in the Decorated Gothic manner, "quieter, more soothing, less daring, more peaceful," than the aspiring Gothic churches of *La France*.

The style is distinguished by large mulioned windows with flamboyant tracery, circular windows, clustered columns, pinnacles and timbered roofs. Canterbury was built in 1175 and is called "the most foreign of English cathedrals." It was rebuilt under a French architect, and marks the perfect Gothic after transition from the Norman. In length it is 518 feet, in breadth, only 72.

The exterior of Canterbury, however, gives one no idea of its extreme length, for its outline is so broken as to appear in proportion, the more strange, since the early Norman church (built by Lanfranc) was rebuilt by

Anselm, and afterwards by William of Lens, who arranged so as to retain two beautiful old Norman chapels, though the nave was rebuilt in 1500.

Many are the changes since St. Anselm built here the first British church, even then made a cathedral, with archiepiscopal rank, and called the "Mother church of England."

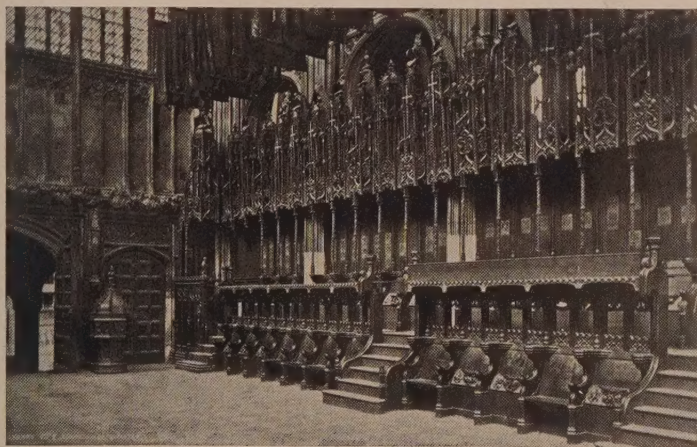
A characteristically English thing about Canterbury is its entrance, not beneath a splendid portal of a western facade, as in France, Spain or Italy, but through a great porch set out from the south side of the southwestern tower, and it was at this door, in the olden times, that disputes were settled. Through this also came the stream of Chaucer's Canterbury pilgrims,

*"Whan that Aprille with his shoures soote—
The droghte of March perced to the roote—
From every shires ende
Of Engelond, to Caunterbury they wende,
The hooly blisful martir for to seke
That hem hath holpen whan that they were seeke."*

The martyr referred to by Chaucer is, of course, St. Thomas à Becket, done to death in the cathedral itself.

Above the pale gray walls of the edifice the "Bell Harry tower" a central Gothic tower of supreme magnificence, watches as it did in those historic days, when King Edward I placed upon the shrine the royal diadem of Scotia (upon the event of his marriage with a Scotch princess) and Charles V of Spain came to kneel before the shrine of the murdered à Becket.

Critically speaking, one would be inclined to characterize



Henry VII Chapel—Westminster Abbey

the architecture of Canterbury as interesting rather than perfect. As a whole the cathedral is pleasing to the eye without giving the impression of perfect harmony. While one would scarcely agree with Bond who says that "transepts and turrets and pinnacles are plumped down anyhow and anywhere, to the east it finishes abruptly in the ruined crags of a vast round tower; to the west, the towers were (till lately) as incongruous in character as in date, and the lofty central dome alone gives some verity to the scattered masses"—one cannot regard Canterbury as so coherent as Peterborough, so solemnly beautiful as Gloucester, so stately as Winchester or so splendid as Ely.

In the cathedral of Ely we have genuine English Gothic, and the first view of the cathedral is almost overwhelming, so stately and splendid is the outline.

An enthusiastic writer tells us that "its huge western tower, its beautiful but curious central octagon are quite peculiar and the general view can never be forgotten." Another enthusiast says that the cathedral "looms up on the horizon like a great, solitary ship at sea," and upon a near view we realize its enormous length, the grace of its octagon, the stern majesty of its tall tower, which rises like a great cliff, imposing, majestic.

Originally the church was an Anglo-Saxon monastery, founded by St. Etheldreda in 683. Later, under the scholarly Benedictines, the Isle of Ely was famous for its wealth and its resources. The present structure was commenced in 1083, by Abbot Simeon, brother of the Bishop of Winchester, who had once been monk of St. Ouen, in Normandy, which probably accounts for the French traces in the cathedral's architecture. More Gothic than Peterborough, the original church was Norman and portions of it still remain in the Norman style, while other parts show the traces of transition from Norman to Gothic, still others being pure Gothic.

The most noted thing about the cathedral is the Galilee porch, an architectural jewel, gorgeous, elegant, richly decorated. Of Early English Gothic style it was designed by Bishop Eustace, about the year 1200, and in style excels even the choir of Lincoln. The main architecture is cinque-foiled, with delicate tracery and the arcaded walls have lanced arches. It has been termed "one of the loveliest things ever built and one of the most English in its loveliness." A vast profusion of dog-tooth ornaments, and lancet, cinque-foiled arches and exquisite tracery, and the perfection of detail, makes it fully equal to the famous choir at Lincoln. Next to the Galilee porch, the Lady Chapel is considered the most beautiful thing about the cathedral, and it is one of the most remarkable examples of decorative architecture in the British Isles. Finished in 1349, the walls are arcaded with sculptures, canopies and carved scenes from the life of the Blessed Virgin Mary, as this chapel was built to do her honour, the outgrowth of the spirit of the time, a period when men were not above reverencing womankind, since

"In reverence of the Heavene's Queene

They came to worship alle women that beene."

So in the Lady Chapel the architect's dream and sculptor's task show touches of loving thought and care, as if wrought *con amore* to honour that

*"Seraph of Heaven! too gentle to be human,
Veiling beneath the radiant form of woman
All that is unsupportable in thee*

*Of light and love and immortality!
Sweet benediction in the eternal curse!
Veiled glory in this lampless universe!"*

The octagon tower of Ely is said to be the only tower dome in the world, and "no feature in the whole Gothic architecture is more beautiful than the tower rebuilt by Alan of Walsingham." It would surprise the idea of the octagon was not carried out in more English cathedrals, but the art of building about this to have languished in England. Many were the "Reformation," and the picturesque, ivy-grown towerland and Ireland, once revealing Gothic perfection, so as monuments of bigotry and stupidity, causing a poet

*"Gone now the carven work! Ruined the golden
No more the glorious organs pour their voice divine
No more rich frankincense drifts through the Holy
Now from the broken tower, what solemn bell still
Mourning what piteous death? Answer, O saddened
Who mourns the death of beauty and the death of*

When one speaks of English Gothic architecture,



Westminster Abbey

*By its own weight made steadfast and immovable
Looking tranquility."*

The history of the Abbey is complicated but interesting. The first church upon this site was founded by King Edward the Confessor in 610, after he was baptized by Bishop Mellitus. It was called "St. Peter" and many beautiful legends cluster round this early church. Here the Infant Christ appeared to the Confessor, and here also, occurred the healing of a crippled Irishman, who appealed to the King to do within to the altar, claiming that St. Peter had promised a complete cure if the King himself bore him up against the sacred walls. This King Edward did, and the lame man walked away perfectly well. In 1040 the King pulled down the old church and built a new one, a large one, and in 1065, the first cruciform church in England, and this was remodelled by Henry III in 1245. Of Henry's works the Confessor's Chapel remains today, of Edward's, the Refectory and part of the Southern cloister.

Westminster Abbey has been said to be "a great thought expressed in excellent English," like Chaucer's "a sweetly English poem inspired by a French romance," despite the fact that Henry III, educated in France, was a Frenchman in ideals, impressed something of the French style upon the church, it is in its entirety, far more English than French.

first thought is of the minster Abbey, the epitome of English architecture, embracing, as it does, all the periods of English architecture in England. Early English, Norman, eastern portion, the Abbey, decorated choir, Late Gothic, in the cloister, Stephen's chapel, Early Perpendicular, the cloister, advanced Perpendicular in Henry VI's reign. The first part of the Abbey is almost entirely Norman, so majestic and beautiful is its westward-facing facade, square twin towers flanking the main portals, and of Congreve's lines: "How reverend the face of this Whose ancient rear their heads, To bear aloft and ponder

eculiarities," a writer says, "may be seen in the height of the bays in the choir, its plan with the radiating chapels and in the tracery of the windows. The square towers are English, and the general stability, and of force rather than of delicacy.

Time of Henry, Westminster suffered many things as of many kings, some improvements, some depredations; even so, it stands today, a magnificent pile, all that is highest in man. Its former extent is understood today, for historians tell us that, "The church formerly arose a magnificent apex to a royal foundation by its own greater or lesser sanctuaries; its bell-towers, chapels, prisons, gate houses, walls and a train of other buildings, of which at day we can scarcely form an idea. In addition around it, extending from the Thames to Oxford and from Vauxhall Bridge Road to the church of St. Dunstons, the Abbey possessed 97 towns and hamlets, and 216 manors."

The most noted architectural views in all the world are of the twin towers of Westminster—regal towers not aspiring like those fair French spires which

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the second
three tiny

ys set into a trefoil above an exquisite carved
the third, pointed Gothic divided into three win-
e is but one portal, and the tower base at one
ed by a wall of Troy, a bastion of the old walls of
n, when the minster was a portion of Thorney Isle.
gable etage of the facade the towers rise in three
rocketed, pinnacled heights. In one tower the
contains "Big Ben," the clock whose booming
e hour for all the town of London, and a wheel
to the clock in the other tower. Above this, a
h with rococo ornamentation, mars the Gothic
coherence of the towers. A tall, tri-partite,
low occupies the next etage and half of the top
it is capped by lovely sculptured niches, and a
f elegant simplicity, above which four crocketed
ave the blue of heaven.

the Abbey the first glimpse is enthralling. Wash-
g, that most genial of travellers, said of it "On
magnitude of the building breaks fully upon the
eye gazes with wonder at clustered columns of
ensions, with arches springing from them in such
height. It seems as if the awful nature of the
s down upon the soul and hushes the beholder
s reverence."

ness may well be said to be the keynote of this
Walpole, himself rather a Pagan, said of it,

"In Westminster Abbey one thinks not of the builder; the religion of the place makes the first impression, and, though stripped of its shrines and altars, it is nearer converting one to Popery than all the regular pageantry of Roman domes."

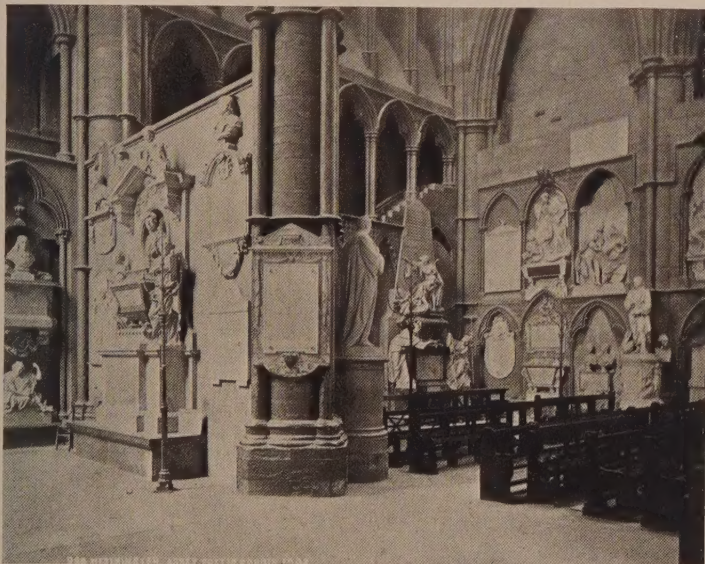
The nave of Westminster has twelve bays, with clustered columns, a fine triforium and a superb roof, one hundred and one feet high, striking, and wonderfully proportioned. The pavement of the choir was brought from Rome in 1268, and the *sedilia* date from the same century. The shrine of St. Edward the Confessor and the numerous shrines in the chapels were once all aglow with gold and gems, but were sadly despoiled under Henry VIII.

It has, however, within its walls many interesting sights, and countless vistas of storied arch and graceful aisle are everywhere, from which one might reproduce a modern Gothic interior of rare perfection.

In "the solemn byways of the Abbey" the chapels emerge from aisles around the choir, and these dainty architectural gems enshrine the most precious jewels of the Abbey. The chapels show French influence; they are hexagonal in shape, charming in style, and no church in the world contains more picturesque spots than one finds in these chapels of Westminster.

The chapels themselves are artistically beautiful but are more noted for their contents than for the architecture, in which, however, one sees every phase of Gothic beauty.

The chapel of Henry VII is peculiarly rich in English ornamentation, the windows still containing Lancaster's White Rose and the French Fleur de Lys, and Irving describes them very charmingly. "The very walls," he says, "are wrought into universal ornament, encrusted with tracery, and scooped into niches, crowned with statues of saints and martyrs. Stone seems, by the cunning labour of the chisel, to have been robbed of its weight and density, suspended aloft, as if by magic, and the fretted roof achieved



Poets' Corner—Westminster Abbey

with the wonderful minuteness and airy security of a cobweb."

Probably the most noted portion of the Abbey is the "Poets' Corner," so named from the famous poets there interred. Chaucer, Drayton, Cowley, Dryden, Spenser, "rare old Ben Jonson," Butler, Milton, Campbell, Goldsmith, Sheridan, Dickens, Thackeray and many other famous names are here enshrined on tombs or monuments. Many of the poets dying in poverty, deserved the monument here inscribed to Burke,

"The poets' fate is here in emblem shown;

He asked for bread, and he received a stone."

One might almost be willing to do without bread to receive such a stone in the arch of Fame as is provided by the Poets' Corner of Westminster, so beautiful are the monuments which cluster within.

Long lingers in the memory the ancient Abbey, with its impressive exterior studded with bold buttresses, grandly simple, shading from white to gray in tone and touched again with black, grim through the ages, nobly varied of outline, truly a commentary upon the *vanitas, vanitatem* of the world, for it is an

"Antique pile

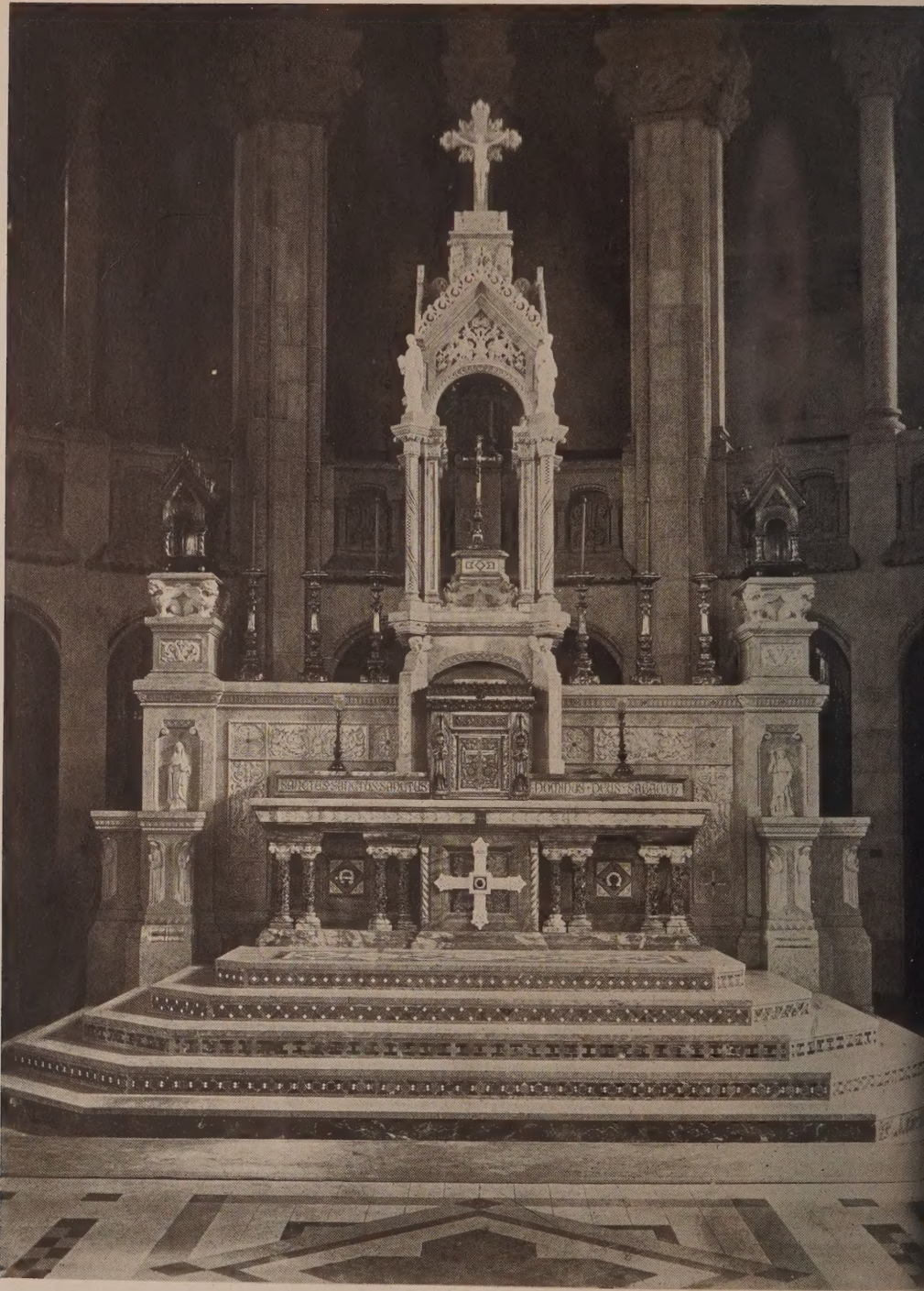
Where royal heads receive the sacred gold;

It gives them crowns and doth their ashes keep;

There made like gods, like mortals there they sleep,

Making the circles of their reign complete,

These suns of empire, where they rise they set."



MAIN ALTAR OF MARBLE AND BRONZE, ST. ROCH CHURCH, QUEBEC, P. Q.

Rt. Rev. Msgr. Robert Lagueux, P. P.

An altar of consummate elegance wrought in marble stone and bronze with rare mosaic ornamentation. Ex-
 beautiful, it reflects in every line the hand of the master artist. Executed in its entirety in the Studio
 of Daprato Statuary Company, Chicago, New York, Montreal, Pietrasanta, Italy. Designed
 by L. Audet, Architect, Sherbrooke, P. Q., Canada.



MARBLE SIDE ALTAR, ST. ROCH CHURCH, QUEBEC, P. Q.

adding charm in the expressive grace of an altar such as this. Made in combination of marble, wood and stone it adds striking embellishment to an already beautiful church interior. Production of the Studios of Daprato Statuary Company, Chicago, New York, Montreal, Pietrasanta, Italy.



RIGALICO MAIN ALTAR AND RAILING, OUR LADY OF LOURDES CHURCH, NEW ORLE

Rt. Rev. Msgr. Leslie J. Kavanagh, Rector

The wonderful possibilities of Rigalico for fine altar construction are fittingly exemplified in this gorgeous of Renaissance design. Both altar and railing are of Rigalico in ivory and gold, specially designed and executed by Daprato Statuary Company, Chicago, New York, Pietrasanta, Italy.



SIDE ALTAR AND RAILING, OUR LADY OF LOURDES CHURCH, NEW ORLEANS, LA.
Artistic loveliness executed in harmony with the outstanding beauty of the high altar. This altar, railing statue are made of Rigalico and were designed and executed in the Studios of Daprato Statuary Company, Chicago, New York, Pietrasanta, Italy.



Rt. Rev. John P. Farrelly, D.D.
Marble bust made from photograph.

DAPRATO STATUARY

GIVE EVIDENCE IN
THEIR EXCEPTIONAL
LING OF ALL KINDS
ART REVEALS THE

*Avail Yourself
of these Facilities
Which Are Yours to
Command*



Modeller at work upon Daprato's famous
statue of St. Therese, Little Flower of Jesus.



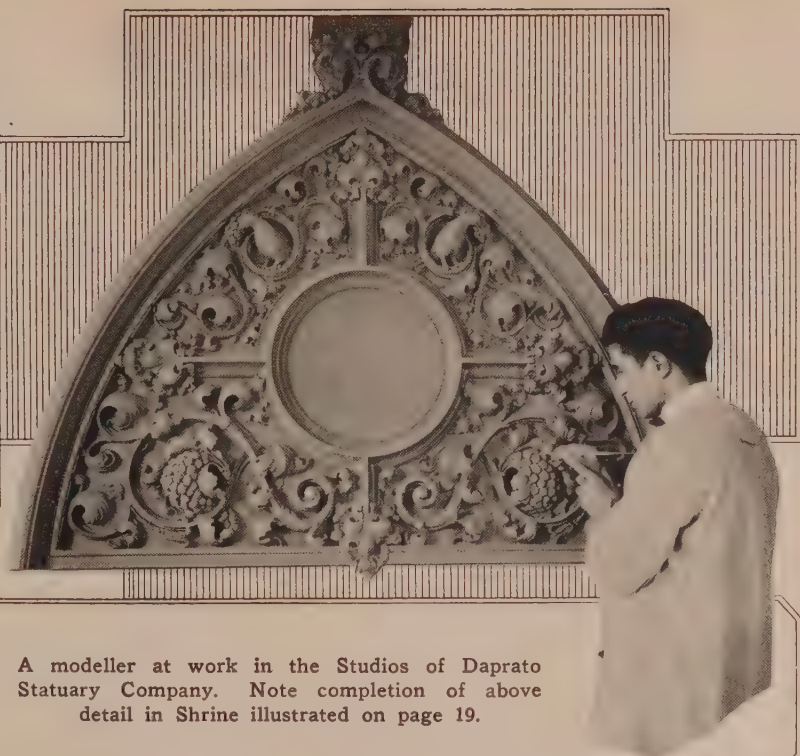
Photographic likeness of Rt. Rev. Mgr.
J. E. Laberge, Quebec, P. Q.

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A modeller at work in the Studios of Daprato Statuary Company. Note completion of above detail in Shrine illustrated on page 19.



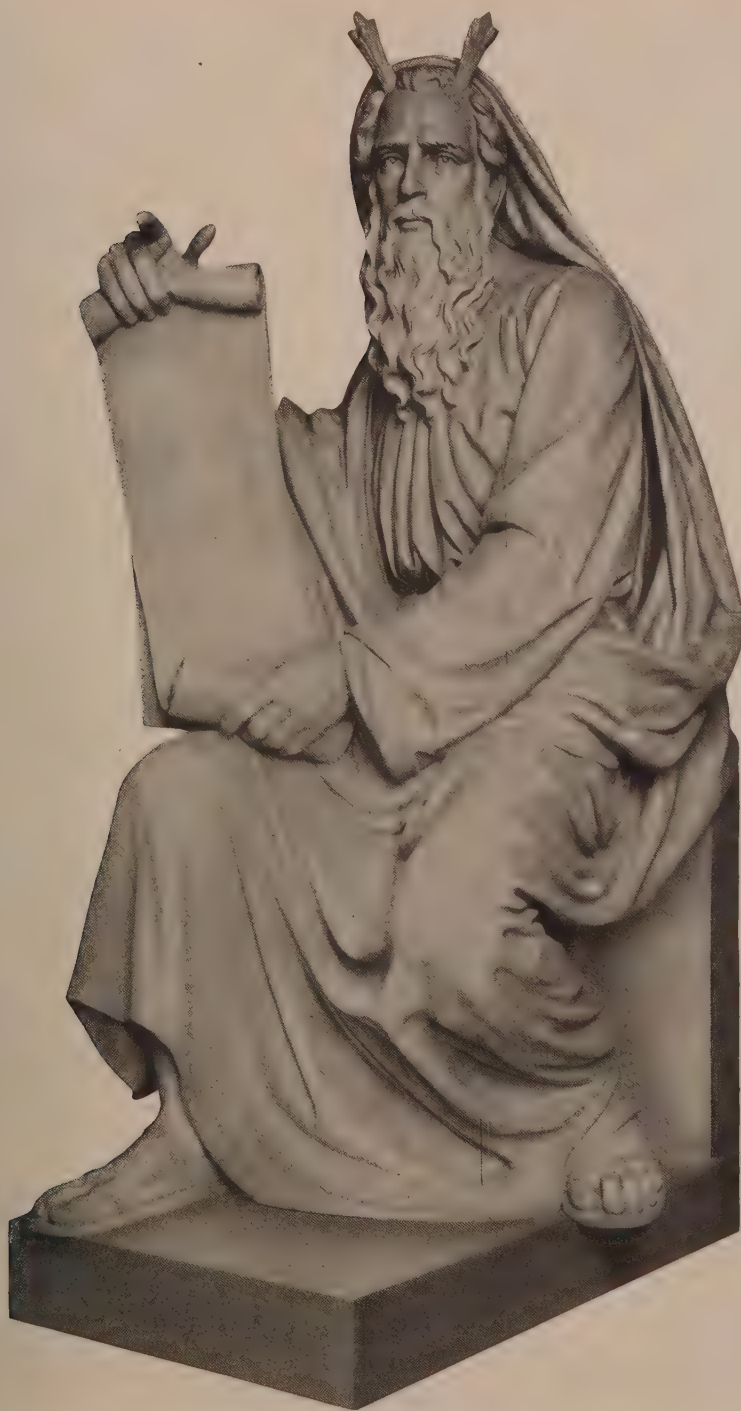
es of which were taken from
ph at the left.



Modelling group of St. Benedict,
as shown in finished Shrine on page 19.



Monument and Chapel overlooking the beautiful lake and grounds of St. Mary of the Lake Theological Seminary, Mundelein, Ill. The colossal statue of Our Lady surmounting the shaft of monument as well as the heroic size figures at the base representing the four prophets is of bronze from the Studios of Daprato Statuary Company, Pietrasanta, Italy.



BRONZE STATUE OF MOSES

the seated figures at base of monument shown on opposite page. This splendid specimen of metal craftsmanship indicates clearly the artistic excellence of Daprato productions in every branch of Ecclesiastical Art.

**BRONZE OUTDOOR STATION**

Theological Seminary of Our Lady of the Lake, Mundelein, Ill.

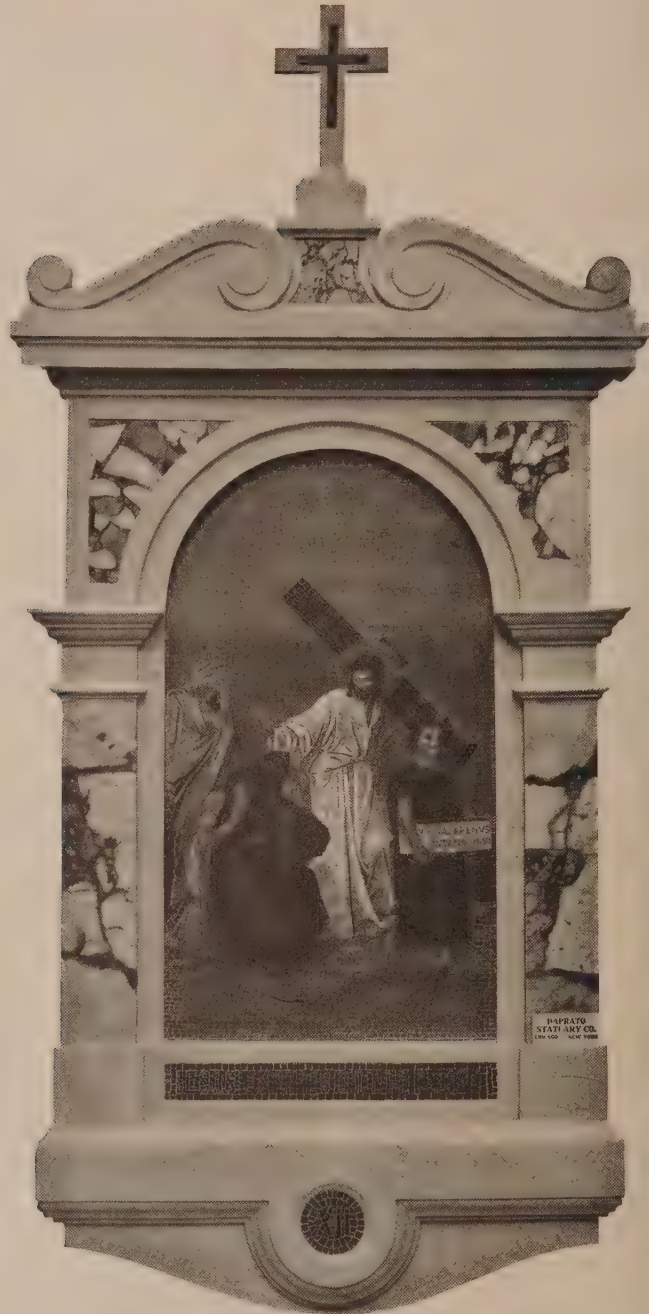
The above station relief is of finely executed U. S. Standard bronze and is one of fourteen similarly art door stations erected complete with Tufa stone setting by the artists of Daprato Statuary Company, Chicago, New York.



BRONZE STATION RELIEF

From the Studios of Daprato Statuary Company

g practice of erecting stations out-of-doors gives interesting evidence of the modern tendency toward
re outdoor worship. Whenever outdoor shrines of this kind are contemplated special thought
should be given to the durability of the materials. Bronze, correctly executed leaves
no doubt as to its superiority for this purpose.



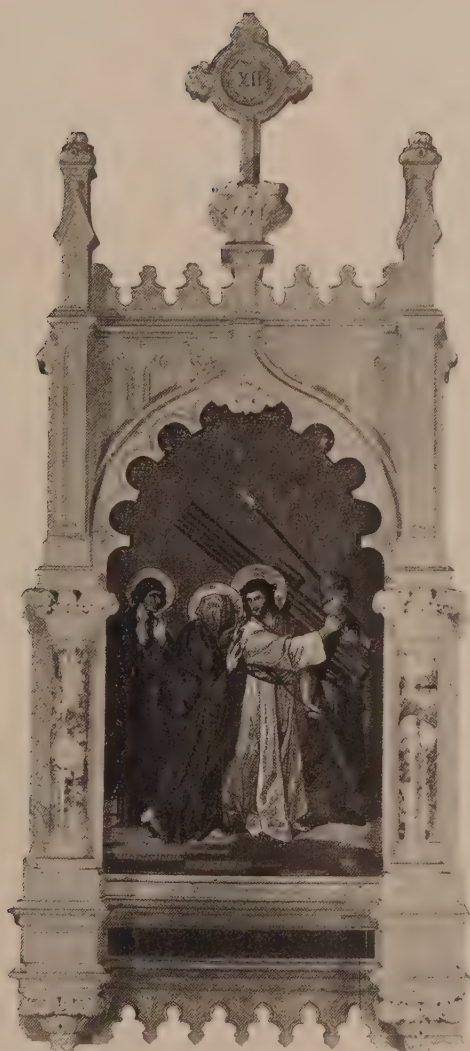
STATION OF THE CROSS EXECUTED IN MOSAIC AND MARBLE.

From the Studios of Daprato Statuary Company, Chicago, New York, Pietrasanta, Italy

Enduring qualities are in no materials more evident than mosaic and marble. Stations of this kind are timeless and may even be termed everlasting. Mosaics when artistically executed add colorful and decorative beauty to the church.



MOSAIC PANEL
Sacred Heart Church,
Montreal



STATION OF MOSAIC AND MARBLE
From the Studios of Daprato Statuary Com-
pany, Chicago, New York, Pietrasanta, Italy.



MOSAIC PANEL
Sacred Heart Church,
Montreal

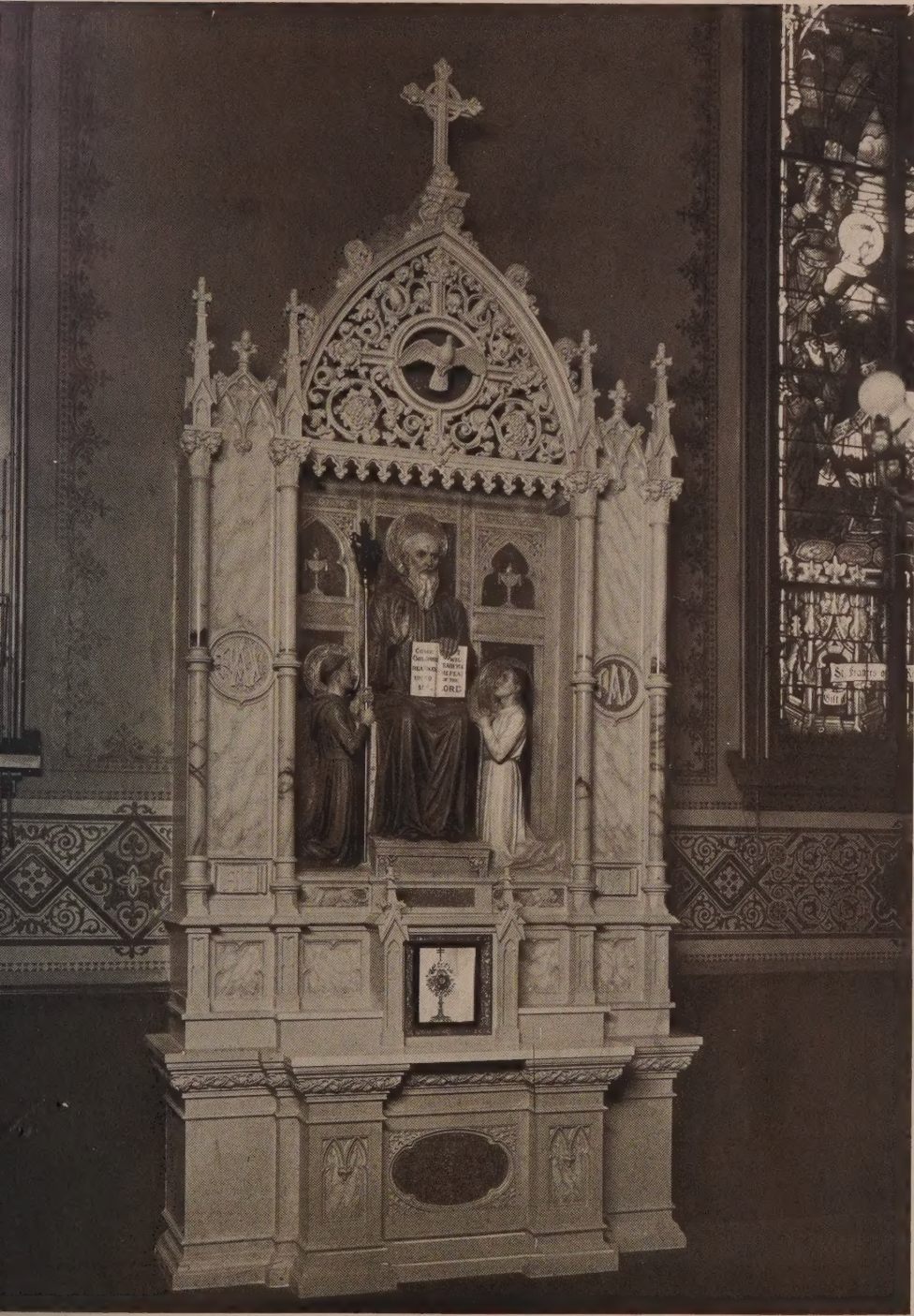
of Daprato Statuary Company Studios are in each instance the work of highly skilled artists. The
panels on this page should be seen in their full original colors in order to be properly appreciated.



RIGALICO MAIN ALTAR AND RAILING, SS. PETER AND PAUL'S CHURCH, TOLEDO, OH

Rev. H. E. Boesken, Rector

Strikingly artistic, this inspiring altar proves the truth of claims made for Rigalico supremacy. Stately and refined, with wealth of perfectly executed detail, it is, indeed, an imposing example of splendidly conceived Ecclesiastical Art. Specially designed and executed by Daprato Statuary Company, Chicago, New York, Pietrasanta, Italy.



SHRINE OF ST. BENEDICT, ST. JOSEPH'S CHURCH, CHICAGO, ILL.

Very Rev. C. J. Miller, O.S.B., Pastor

Beauty is characteristic of productions executed in Rigalico by artists of Daprato Statuary Company. Evidence of this fact in the above shrine which has been pronounced an artistic gem. It is made in Rigalico with onyx columns, specially designed and executed by Daprato Statuary Company, Chicago, New York. Note process of modelling as described on pages 10 and 11.



MARELE ALTAR, ST. ANSELM'S CHURCH, CHICAGO, ILL.

THE MODERN CHURCH WHICH ASPIRES TO ACHIEVE DISTINCTION IN AN ARTISTIC SENSE NEEDS BUT HEED THE EXAMPLE OF ANCIENT CATHEDRALS WHOSE GLORY IS UNDIMINISHED TO THIS DAY. Marvelous and inimitable though they appear, the notable edifices of Christendom were brought into being solely because of rigid adherence to carefully preconceived plans.

So, too, should the modern church follow a definite plan even to the completion of its furnishings. Lack of funds may delay but *should not* deter a final culmination of plans which originally may have contemplated furnishings of the most durable and artistic character.

Plan for your church with an eye for permanence and beauty and refuse the temptation of lesser costs based upon work of inferior quality.

Your church will be beautiful if you insist upon an excellence of quality such as is exemplified by Daprato productions. We can serve you to advantage when interested in any of the following:

ALTARS	}	Marble, Scagliola, Rigalico
ALTAR RAILINGS		
PULPITS		
STATUES—Marble, Orbronze, Cement, Composition		
STATIONS OF THE CROSS—(Groups and Relief)		
CEMETERY GROUPS—Marble, Orbronze, Cement		
WINDOWS—Stained Antique Glass of Exceptional Workmanship		
SOUNDING BOARDS—Daprato Patented Adjustment		
TREASURY LOCK STEEL TABERNACLE SAFES		
BAPTISMAL FONTS—Marble, Composition		
SHRINES—Marble, Scagliola, Rigalico		
CHRISTMAS CRIBS—Composition		

CATALOGUES, PHOTOGRAPHS OR DESIGNS UPON REQUEST

DAPRATO STATUARY COMPANY

Pontifical Institute of Christian Art

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DETAIL OF STAINED GLASS WINDOW, ST. AMBROSE CHURCH,
CHICAGO, ILL.

Rt. Rev. Msgr. Wm. Foley, Pastor

Showing convincingly the exceptional perfection of stained glass produced
in Daprato Studios.